

**CONCORDIA UNIVERSITY
MEL HOPPENHEIM SCHOOL OF CINEMA
2000-2001 FILM STUDIES SEMINARS, NEW COURSES, SPECIAL TOPICS,
ROTATIONAL LECTURE COURSES, AND SUMMER SESSION**

I. FILM STUDIES SEMINARS

Are you doing B+ or higher work in your Film Studies courses? If you are, then think seriously about taking the Film Studies seminars in 2000-2001. There will be four seminars limited to 12 students each. The seminars are described below, and you can get more information by talking to the instructor or a Film Studies adviser. You will find that the seminars allow a level of participation not usually possible in the larger classes, and also that students often have more independence in selecting the topic for their term work in seminars. Permission is required to register in the seminars. It is best if you talk to the instructor to get permission, but (unless otherwise indicated), you may also ask Film Studies advisers for permission. The Film Studies advisers are: Professors Falsetto, Lefebvre, Locke, Rist, Russell, and Zucker. Film Production students are encouraged to take these seminars. Since some of the seminars may fill up quickly, you should ask for a letter of permission as soon as possible.

FMST 324/2 SEMINAR IN FILM SCRIPT ANALYSIS

(3 credits)

Prerequisite: Written permission of the School of Cinema (Please speak with the instructor if you wish to enrol in this course.)

Instructor: Carole Zucker

A study of the film script both as a basis for the construction of a film and as literature in its own right. Film scripts serving as illustrations of a variety of issues are used, among these are: point-of-view, voice-over, adaptation, character development, multi-story narratives, et.al. Several scripts by the same screenwriter will be examined, as will different drafts of the same script. The course requirement is an oral presentation to be given in conjunction with one or more students in the class. The oral presentation will be supervised and guided by the instructor.

It is important to emphasize that the student who takes this course is required to read at least one script, and possibly two different versions of a script per week. For the classes on adaptation from a literary source, the student is required to read the book from which the screenplay was derived, as well as the script. For the first class, a script of film and a portion of the essential course text (both to be announced) must be read. It is important to emphasize that the written word is paramount in this course, and although films will be screened and discussed, the student who enrolls in *Film Script Analysis* should be committed to reading the course materials.

FMST 418/4 SEMINAR IN ENGLISH CANADIAN FILM

(3 credits)

Prerequisite: FMST 214 or COMS 316 and Written permission of the School of Cinema

Instructor: Thomas Waugh.

A seminar concentrating on several troublesome corners of the Canadian Cinema in English. Previous topics likely to be treated again include Sexual Representation in Canadian Film: Centres and Marginalities in Fiction, Experimental and Documentary, John Grierson: Toppling the Myth, Landscape in Canadian Cinema (Documentary, Avant-garde, Fiction), and Film Adaptations of Canadian Women's Literature.

FMST 422/2 SEMINAR IN FILM THEORY AND CRITICISM

(3 credits)

Prerequisite: Film Studies 212 and Written Permission of School of Cinema

Instructor: Martin Lefebvre

This seminar will focus on some of the major figures of what is now referred to as "Classical Film Theory". The course is addressed first and foremost to students who want to learn about the history of film theory and the development of ideas about film from the silent period to the 1960's.

Classical Film Theory concerns a period in the study of the cinema that pre-dates the full-blown emergence of a discipline of films studies, one that, for the most part, precedes the development of a film studies curriculum in universities, the birth of academic film studies journals,

the rise of professional film studies associations, etc. During the "Classical" era, film theory was left to a group of individual thinkers often initially trained in either philosophy, psychology, art history, sociology, or other disciplines within the Humanities/Fine Arts and working in isolation, but whose vision nonetheless introduced some of the most important and lasting debates about the nature of film and its relation to reality and to the other arts.

The course will center on the writings of such important figures of Classical Film Theory as Hugo Münsterberg, Sergei M. Eisenstein, Rudolf Arnheim, André Bazin, Siegfried Kracauer, and Jean Mitry. Students will be asked to read works by these theorists which will then be discussed in

class. Lectures will situate the different theories in their intellectual context. And since film theory does not develop out of "thin air", but in relation to films, films and film excerpts will be screened so as to contextualize and/or exemplify the work of each of the theorists considered.

FMST 4980/4 SPECIAL TOPICS IN FILM STUDIES

(3 credits)

TOPIC: TIME, TEMPORALITY, AND CINEMA

Prerequisite: Written Permission of the School of Cinema

Instructor: ~~Donato Felsa~~

How do films express time? How do moving images exist in time? Why is it that an understanding of time is central to our understanding of films? Has cinema changed our experience of time or is it the result of the development of a new experience of time starting in the 19th century? These are just some of the questions this course will address.

Examining the different relationships that exist between time and cinema, it will be shown that they interact on both the formal plane (how does film style, aesthetics, structure, technology affect the representation of time?) and conceptual plane (how are the topics, the themes, the meanings, and the philosophical orientations of films related to the issue and experience of time?). Starting from the mid-to-late 19th century -- this being the historical period when theory and technology produced the "moment" of cinema, produced its emergence --, the course will focus on questions concerning art, culture, and ideology by studying temporality in both popular films (science-fiction, horror, comedy) and national/art films. Although the focus will be on narrative cinema, avant-garde and non-narrative works may be covered as well.

The list of possible filmmakers include: Lumière Brothers, Edwin Porter, Orson Welles, Kenji Mizoguchi, Michelangelo Antonioni, Alain Resnais, Andrei Tarkovsky, Alexandr Sokurov, Wong Kar-Wai, Hou Hsiao-Hsien, Ettore Scola, Bernardo Bertolucci, Atom Egoyan, Quentin Tarantino, and Jim Jarmusch. As evidenced by this list, the course material will treat the subject of time across a broad range of national and cultural cinemas.

II. SPECIAL TOPICS/ROTATIONAL LECTURES (i.e. courses not given every year)

FMST 332B/4 ISSUES IN INDEPENDENT CINEMA (3 credits)

SPECIAL SUBJECT: NARRATIVE FILMMAKERS OF THE 1980S AND 1990S

Prerequisite: Film Studies 211 or Second-year standing*

Instructor: Mario Falsetto

The 1980s and 1990s have seen an explosion of independent filmmaking. But what exactly is an independent film? Most would argue it is a film produced with no involvement of the major Hollywood studios. An independent film is also one which represents the personal vision of an individual filmmaker. Although it has always been possible to produce "personal" films within the studio system, as the careers of as Hitchcock, Welles, Scorsese, Penn, Altman and many others will attest, it has become increasingly difficult to achieve such individuality within the studio system. But as more and more "independent" films are produced by "mini-majors" or independent film companies wholly or partially owned by the major studios, the line between independent film and a studio product has become increasingly blurred.

Independent filmmakers have produced some of the most audacious works in the contemporary cinema, as well as some of the most conventional. At their best, however, independent films often involve risky formal experiments and treat difficult or unconventional subject matter. Independent films have also given voice and perspective to a large number of "outside" voices such as ethnic minorities, gays and lesbians, and women.

This course will examine the development of independent filmmaking with a focus on U.S. narrative filmmakers of the last two decades. In an attempt to explore what some have called an "indie" style of filmmaking, examples will also be drawn from Canada, Ireland, and Britain. Additionally, the course will examine the industrial context of the films and explore the relationship of independent filmmakers to the Hollywood system. Filmmakers to be examined will include many of the following: Jim Jarmusch, John Sayles, Michael Almereyda, Robert Altman, David Lynch, Neil Jordan, Atom Egoyan, John McNaughton, Quentin Tarantino, Mary Harron, Todd Haynes, Spike Lee, Joel Coen, Tom DiCillo, Alan Rudolph, Alison Maclean, Steve Soderbergh, Paul Thomas Anderson, Charles Burnett, Philip Ridley, Richard Linklater, Greg Araki, Lodge Kerrigan, Hal Hartley, and Todd Solondz.

* Fewer than 66 credits remaining in the programme.

FMST 335E/4 ASPECTS OF NATIONAL CINEMAS (3 credits)

SPECIAL SUBJECT: THE NEW GERMAN CINEMA

Prerequisite: Second-year standing and Written Permission of School of Cinema (Please speak with instructor to enrol in this course.)

Instructor: Carole Zucker

In 1962, 26 young German filmmakers wrote a document that has come to be known as "The Oberhausen Manifesto," in which they declared, "The old cinema is dead. We believe in the new one." This is considered to be the starting point of "The New German Cinema," a movement against the economic, aesthetic and ideological constraints of mainstream, post-war German film, which evolved into a radical and dynamic national cinema. The course will examine the historical, cultural and social dimensions of "New German Cinema." Subjects such as: the impact of the war, (particularly, the Holocaust and the doctrines of the Nazi Party), 70's

terrorism, the emergence of the radical feminist movement, the influences and cross-fertilization of German theatre, visual arts, literature, film history, and the effect of American film, will be discussed. Among the filmmakers to be studied are: Fassbinder, Herzog, Wenders, Syberberg, von Trotta, Ottinger, Sanders-Brahm, Schlöndorff, Kluge, Straub, and Schroeter. Weekly readings and a final paper or journal will be required. * Fewer than 66 credits remaining in the programme.

FMST 335F/2 ASPECTS OF NATIONAL CINEMAS

(3 credits)

SPECIAL SUBJECT: BRAZILIAN AND CUBAN CINEMA

Prerequisite: Second-year standing*

Instructor: Peter Rist

This course will provide an in-depth study of two Latin American national cinema industries. A representative selection of films from Brazil and Cuba will be studied in relation to national and individual aesthetic, cultural and political aspirations.

A concentration will be placed on two "movements": the Cuban Revolutionary Cinema of the 1960s and '70s and Cinema Novo (Brazil) in the 1960s (assuming that a sufficient number of works are available for screening purposes). For Brazil a comparison will be made between commercial and "art" films, while for Cuba, both documentary and fiction films will be studied. Recent trends in both countries will also be recognized.

FMST 337A/2 TOPICS IN AMERICAN CINEMA

(3 credits)

SPECIAL SUBJECT: THE 1960S

Prerequisite: Second-year standing*

Instructor: Mario Falsetto

The 1960's was a crucial decade in the development of the American Film. The beginning of the decade saw many of the old studio structures collapse and be replaced by new corporate structures that have forever changed the way films are made. It was a period that saw many independently produced films made, and many key contemporary film directors create their first films. It was also the end of the line for many first generation directors from "old" Hollywood. The decade saw dynamic developments in terms of technology, genre, the "B" film, the relaxation of censorship restrictions, and narrative experimentation. Many films of the period reflected the societal upheaval of the time in both their content and aesthetic experimentation. The decade's rich legacy in film culture will be examined through screenings, readings and discussion. The course will focus on narrative feature-length films. Many of the filmmakers to be included will be drawn from the following: Sam Peckinpah, Mike Nichols, Dennis Hopper, Arthur Penn, Roger Corman, Sidney Lumet, Richard Brooks, Haskell Wexler, Robert Rossen, John Schlesinger, Francis Coppola, Monte Hellman and Stanley Kubrick.

* Fewer than 66 credits remaining in the programme.

FASS 392/2 INTRODUCTION TO QUEER THEORY

(3 credits)

Prerequisite: None

Instructor: Thomas Waugh.

Offered as part of the Minor in Interdisciplinary Studies in Sexuality, this course is an interdisciplinary survey of the basic post-1970 theories of sexual minorities and diversity, in their historical and cultural contexts. Authors from Michel Foucault to Eve Kosofsky Sedgwick are introduced, as well as the work of artists and performers who have emerged in this context, from

Derek Jarman to k.d.lang. A tutorial is scheduled on alternate weeks after the 2-hour Wednesday evening class meeting. Cinema students who wish to add this new minor to their current major or specialization should see Prof. Lefebvre.

FMST 398I/2 SPECIAL TOPICS IN FILM STUDIES

(3 credits)

SPECIAL SUBJECT: VISCONTI & PASOLINI

Prerequisite: Written permission of School of Cinema

Instructor: Thomas Waugh.

This course focuses on two of the most influential figures of the postwar era of European cinema, the Italians Luchino Visconti (1906-1976) and Pier Paolo Pasolini (1922-1975). Aside from their grounding in Italian national culture, the two filmmakers had in common their Marxist political perspective, their homosexual affinities, their interest in sexuality as the motor of history, and their commitment to the cinema as epic spectacle. Otherwise they are different: the operatic vs the mythological as privileged modes, the nineteenth century vs pre-capitalist societies as privileged settings, tradition vs revolt. Weekly screenings focus on such major works as Visconti's *Senso* and *Rocco and his Brothers* and Pasolini's *Gospel according to St. Matthew* and *Oedipus Rex*. Their influence on directors from Bertolucci to Jarman is addressed. Course requirements include a term paper and a journal.

FMST 411E/4 ADVANCED STUDIES IN FILM GENRES

(3 credits)

SPECIAL SUBJECT: FILM NOIR

Prerequisite: Second-year standing*; FMST 211 or 322 or COMS 310

Instructor: Peter Rist

This course will examine Film Noir as both a stylistic and a thematic category of films. The question of whether or not Film Noir constitutes a genre will be asked, leading to the general question: what is Film Genre? The course will take as its starting point the discovery by French critics in the 1950s-e.g., Borde and Chaumeton-of a large group of Hollywood films from the 1940s which seemed to have a darker, more negative view of life than the usual Hollywood fare. Although the main focus will be on American films of this type, similar tendencies in other countries-e.g., France-will be recognized.

Initially, Film Noir will be defined through its roots in depression America and the hard-boiled novel, and through the contemporaneous contexts of existentialism, World War II and a popular interest in psychology. This will be followed by a concentration on the work of three quintessentially noir figures: a writer-Cornell Woolrich-a director-Robert Siodmak-and a cinematographer-John Alton. The course will conclude by observing residual noir characteristics in contemporary cinema.

SUMMER COURSE:

FMST 215/1 QUÉBÉCOIS CINEMA

(3 credits)

Prerequisite: None

Instructor: To Be Announced Note: Taught in English

This survey course seeks to introduce English-speaking students to the history and aesthetics of Québécois cinema understood as a national cinema. It examines both pre- and post-Quiet Revolution filmmaking in Quebec as well as post-referendum filmmaking, e.g. from

the early and failed attempts at developing a film industry during the 40's and 50's to the impact of direct cinema and the emergence Québécois auteurs (Groulx, Perrault, Jutra, Arcand, Forcier, Leduc) and later attempts at "internationalism" (Lauzon, Lepage, Girard). The films will also be examined through the changing political and ideological landscape of Québec, as they chart the passing of the Canadien-français identity and the birth of the Québécois as a national subject. Questions of identity arising with the multi-ethnicity of contemporary Québec will also be examined through the films of Léa Pool, Tahani Rached and Paul Tana. Throughout the course, particular attention will be paid to the question of realism in Québec cinema, understood as an aesthetic principle (i.e., the central role of documentary and cinema direct and its influence on fiction filmmaking), but also, and more importantly, as a means to engage with self-representation.

There will be weekly screenings and film excerpts will also be shown in class to accompany the lectures (efforts will be made to find prints with English subtitles).